

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Camp Merrie-Woode

other names/site number Camp Fairfield Lake

2. Location

street & number End of one-mile-long dirt lane; N. side of U.S. 64, 1.6 N/A not for publication
mi. N. of jct. w/ SR 1120

city or town Cashiers vicinity

state North Carolina code NC county Jackson code 099 zip code 28717

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination
 request for determination of eligibility meets the documentation standards for registering properties in the National Register of
Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property
 meets does not meet the National Register criteria. I recommend that this property be considered significant
 nationally statewide locally. (See continuation sheet for additional comments.)

William S. Pin, Jr. SHPO 4-25-95
Signature of certifying official/Title Date

State of Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

- entered in the National Register.
 See continuation sheet.
- determined eligible for the National Register
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

5. Classification

Ownership of Property
(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property
(Check only one box)

- building(s)
- district
- site
- structure
- object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
40	15	buildings
1		sites
1	5	structures
		objects
42	20	Total

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing.)

N/A

Number of contributing resources previously listed
in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

DOMESTIC: camp

Current Functions
(Enter categories from instructions)

DOMESTIC: camp

7. Description

Architectural Classification
(Enter categories from instructions)

OTHER: Adirondack style

Materials
(Enter categories from instructions)

foundation stone, wood

walls shingle: bark; board-and-batten;
log

roof asphalt

other stone, wood

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A** Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B** Property is associated with the lives of persons significant in our past.
- C** Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D** Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A** owned by a religious institution or used for religious purposes.
- B** removed from its original location.
- C** a birthplace or grave.
- D** a cemetery.
- E** a reconstructed building, object, or structure.
- F** a commemorative property.
- G** less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance

(Enter categories from instructions)

Entertainment/Recreation

Architecture

Period of Significance

1919-1945

Significant Dates

1919

1922

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

Unknown

Narrative Statement of Significance

(Explain the significance of the property on one or more continuation sheets.)

9. Major Bibliographical References

Bibliography

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Name of Property

County and State

10. Geographical DataAcreage of Property Approximately 15 acres**UTM References**

(Place additional UTM references on a continuation sheet.)

1

17	3135810	3881941010
Zone	Easting	Northing

2

17	313940	388197610
Zone	Easting	Northing

3

17	313920	38819520
Zone	Easting	Northing

4

17	313720	3889300
Zone	Easting	Northing

 See continuation sheet**Verbal Boundary Description**

(Describe the boundaries of the property on a continuation sheet.)

Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

11. Form Prepared Byname/title Jennifer F. Martinorganization Consultantdate March 6, 1995street & number P.O. Box 2527telephone (704) 743-5300city or town Cashiersstate NCzip code 28717**Additional Documentation**

Submit the following items with the completed form:

Continuation Sheets**Maps**

A USGS map (7.5 or 15 minute series) indicating the property's location.

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

Representative black and white photographs of the property.

Additional Items

(Check with the SHPO or FPO for any additional items)

Property Owner

(Complete this item at the request of SHPO or FPO.)

name Camp Merrie-Woode Foundation, William Pippin, Chairman of Board of Trusteesstreet & number 100 Merrie-Woode Lanetelephone (704) 743-3300city or town Sapphirestate NCzip code 28774

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 1Camp Merrie-Woode
Jackson County, NC

Camp Merrie-Woode is a picturesque summer camp for girls located at 3,250 feet above sea level at the bases of Bald Rock and Cowrock Mountains in the Sapphire Valley of rural southern Jackson County, approximately three miles east of Cashiers, North Carolina. Situated beyond a stone and iron gate at the northern end of a one-mile-long dirt lane on the northern shore of Fairfield Lake, the camp consists of cabins, buildings, and structures constructed from 1919 through the 1990s. Uniting the buildings is a significant natural landscape which contributes to the character and integrity of the district. At the northeast corner of the camp, Fairfield Falls cascades over a rocky ledge emptying Trays Island Creek into Fairfield Lake. Because most of its shoreline remains wooded and undeveloped, the lake, a manmade body created in 1896, provides a spectacular vista from its northern shore at Camp Merrie-Woode. Enhancing this panorama is massive Bald Rock Mountain, a granite face which towers over four thousand feet above sea level and stands on the east side of the camp complex boundary. Little Bald Rock, a smaller, more wooded mountain, is situated south of Bald Rock and southeast of the camp. These two mountains remain undeveloped and provide a natural viewshed which helps the camp to retain its rural setting and integrity. Cowrock Mountain stands beyond the northern boundary of the camp, but is a smaller mountain and not easily visible from the camp. Adding further to the natural landscape is the plentiful indigenous vegetation growing throughout the camp and the surrounding area. Mountain laurel, rhododendron, hemlocks, and white pines interspersed with lush shrubbery blanket the complex and provide an appropriate natural setting for the property's historic resources. Together the lake and surrounding mountains have served to preserve the property's rural setting, while serving recreational purposes for the camp during its period of significance (1919-1945).

The boundaries of the nominated area are formed by a row of hemlock hedges at the western edge; a sheltering north ridge; Fairfield Falls at the northeast corner; Trays Island Creek on the east side; and the shoreline of Fairfield Lake along the southern border. Forty-two contributing resources and twenty noncontributing resources stand in the nominated area. The nominated area consists of approximately fifteen acres and is the portion of Camp Merrie-Woode most closely associated with the property's historic era. Additionally, 160 acres are adjacent to the district and contain undeveloped land and newly constructed buildings. New construction within the camp complex has not compromised the integrity of the pre-1945 buildings, of the intact vernacular landscape, and of the undisturbed setting in the mountains and along Fairfield Lake.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 2Camp Merrie-Woode
Jackson County, NC

Camp buildings are in the rustic Adirondack style and employ natural materials such as split logs, bark, and board-and-batten for exterior siding. The style, which blends harmoniously with the property's setting, facilitates interaction with the environment and encourages the campers and staff to establish close relationships with the environment. The influence of European romantic picturesque movements, another characteristic of the Adirondack style, manifests itself in Tajar (entry #51), a Swiss chalet-style dance studio and library.

The arrangement of resources in the district in a primarily informal pattern with Fairfield Lake as the focal point also follows the character of the Adirondack style. Designers of Adirondack camps in the mountains on upstate New York typically organized camp cottages around a lake and integrated buildings with their surroundings, placing "great emphasis on the contours of each site."¹ The buildings in the nominated area are distributed in both a linear and an informal pattern on flat land near the lake and on a sloping mountain grade near the base of Cowrock Mountain which stands on the north side of the complex.

Movement within the complex proceeds along the main and auxiliary roads in a roughly east-west direction. The main road, a single lane dirt and gravel drive, enters the camp through a circa 1950 stone and iron gate and proceeds in a roughly eastern to northeastern direction through the complex. Camper cabins, activity buildings, staff housing, and administrative offices straddle the road as it continues through the complex. Buildings and structures on the north side of the road are situated on a slight incline, while those to the south are perched on a decline which eventually drops into the lake. The road continues through the complex until it reaches the center of camp where three auxiliary roads fork from the main road; the northernmost road leads to a dwelling outside of the district, while the road directly to its south leads to a truss bridge which spans Fairfield Falls which is located on the northeastern corner of the complex. Beyond the truss bridge is a foot trail which originally served as a road.² The dining hall stands at the eastern end of the lower camp road near the lake and Trays Island Creek.

1 Craig Gilborn, *Adirondack Furniture and the Rustic Tradition* New York: Harry N. Abrams, Inc., 1987), 71.

2 In 1939, Works Progress Administration writers reported that a drive encircled Fairfield Lake. The Federal Writer's Project of the Federal Works Agency, *Works Progress Administration Guide to North Carolina* (Chapel Hill: University of North Carolina Press, 1939), 506.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 3Camp Merrie-Woode
Jackson County, NC

During camp sessions, traffic is primarily pedestrian which moves in an east-west flow on the camp roads and in a north-south direction along wood and stone steps which accommodate the precipitous terrain along the northern portions of the camp and along a web of informal dirt paths which connect the buildings and conform to the mostly flat terrain near the lakeshore.

Dense forest land which blankets the acreage surrounding the nominated area is threaded with small streams originating in the area's numerous mountain springs. Buildings which are part of the camp, but which do not contribute to or which are isolated from the property's historic core, also stand outside of the boundaries of the district. These resources include an equestrian barn, workshop, and staff cabin which are located near the camp's entrance just outside the eastern boundary of the district and which were built after the period of significance. The newer buildings outside of the historic camp complex in no way detract from the organic feeling and setting of the district. Surrounding the resources which stand outside of the boundary, as well as the historic camp complex itself, is forested and mountainous terrain which creates the setting for the entire camp and helps to retain it's integrity and significance.

Camp Merrie-Woode with its setting in an historic landscape possesses integrity of location, design, materials, workmanship, feeling, and association. The camp buildings are one-story front- or side- gabled rectangles with airy fenestration. They are of frame construction and the majority are sided with wormy chestnut bark, split, peeled, and bark covered logs, or board and batten. All of them rest on wood piers or stone foundations. The natural materials and intimate scale of the camp buildings blend with the natural setting and several have multi-level entrances which adapt to the sloping mountain terrain. The majority are designed in the Adirondack or rustic style. Several buildings feature massive stone gable-end chimneys and many rest on wood foundation piers. Interiors are informal and simple, reflecting the relaxed setting in which the camp exists. Buildings constructed within the last fifty years and are therefore noncontributing elements within the district are of the traditional form and sided with material such as bark shingles and board and batten which blend harmoniously with the pre-1945 buildings.

Because of the heavy use of the camp buildings and the continually growing number of campers since its founding, the maintaining of Camp Merrie-Woode's architectural integrity has proved challenging. Facilities have had to be updated in order to assure an acceptable level of comfort and safety, but at the same time the camp's outdoor-oriented atmosphere has been preserved. Modern bath houses, an updated kitchen, and additional cabins have been added in order to

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 4Camp Merrie-Woode
Jackson County, NC

accommodate campers' needs. A front porch on the Cabin (entry #54), or dining hall, was enclosed to provide additional seating. Windows on the campers' cabins which were originally covered with simple canvas panels are now enclosed with screen. Staff housing on the second floor of the kitchen has been modernized. New construction utilizes bark shingles, board-and-batten, or split log for exterior siding and is thus compatible with the historic buildings in the district. Camp Merrie-Woode retains a high degree of integrity as an early twentieth century summer camp.

INVENTORY LIST

The following inventory list classifies resources at Camp Merrie-Woode as Contributing (C) or Noncontributing (N). The list identifies resources, gives an approximate construction date, and describes their features. The numerical system in the inventory list follows a logical progression around the property in a clockwise direction starting at the front line cabins at the southeast corner of the camp and ending near the point of origin. Most of the buildings have names which were designated at the time of construction by the particular director. A few building names changed when their functions were altered. For those buildings, the historic name or function of the building is used in the inventory.

Estimated construction dates are extracted from several sources. Fritz Orr, Jr., director of Camp Merrie-Woode from 1968 to 1978, and James Pressley, a caretaker from 1947 to 1972, supplied information about the dates of construction of buildings, structures, and landscape structures. The current directors, Laurie and Gordon Strayhorn, provided information about more recent buildings and structures.

Front Line Camper Cabins

Facing south of the shore of Fairfield Lake is a row of twenty-one frame camper cabins which measure approximately sixteen feet by twenty-one feet. Bark siding covers the exterior of these one-room, one-story, frame, front-gable-roofed cabins. Rafter tails grace the eaves on the east and west elevations. Large screened openings grace the front (south), east, and west elevations. Each cabin rests on wood piers and has wood stairs leading to its wood and screen front door. Each cabin has a small plaque with the name of the cabin painted on it over the front door. Between each cabin is a simple wood clothes line. Between Big Apple (entry 11) and Chatter Box (entry 12) is a wooden stair leading to a path which runs behind the

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 5Camp Merrie-Woode
Jackson County, NC

front row cabins. Interspersed among the cabins are large conifers, and random shrubs. Informal dirt paths connect the cabins.

1. Du Kum Inn, c. 1919 C
2. Mushroom, c. 1919 C
3. Sunny Shack, 1991 NC

The original 1919 Sunny Shack, one of the front line cabins, was destroyed in a storm in the fall of 1991. A new cabin, also called Sunny Shack, replaced the original in 1991. It is similar in form, material, and orientation to the 1919 cabin.

4. Linger Longer, c. 1919 C
5. Pooh Corner, c. 1919 C
6. Nutshell, c. 1921 C
7. So-Ko-Ze, c. 1921 C
8. Sign of the Hemlock, c. 1921 C
9. Half Way Up, c. 1921 C
10. Happy Hollow, c. 1921 C
11. Big Apple, c. 1921 C
12. Chatterbox, c. 1921 C
13. Moonlight Bay, c. 1921 C
14. Pine Manor, c. 1921 C
15. Chug-A-Wump, c. 1921 C
16. Cob Web, c. 1921 C
17. Zoo, c. 1921 C
18. Oz, c. 1921 C
19. Robin's Nest, c. 1921 C

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 6Camp Merrie-Woode
Jackson County, NC

-
20. Jack O' Lantern, c. 1921 C
21. Bob White, c. 1921 C

Back Line Camper Cabins (East)

Twelve cabins divided into two groups of seven and five stand behind the front row cabins facing Fairfield Lake. A small dirt walking path divides the first and second row cabins. The back line cabins measure approximately fifteen feet by twenty feet. Like the front row cabins, a gable-front roof tops these frame, one-room, one-story buildings which are covered with bark siding. Screened windows grace the front (south), east, and west elevations and wooden steps lead to the front door which is centered on the facade of each cabin. Each rests on wood piers and features rafter tails on its east and west elevation eaves.

22. Bee Hive, c. 1922 C
23. Sugar Bowl, c. 1922 C
24. Jam Pot, c. 1922 C
25. Merrie Breeze, c. 1922 C
26. Paint Box, c. 1922 C
27. Pow Wow, c. 1922 C
28. Peter Pan, c. 1922 C

Back Line Camper Cabins (West)

The five western back line cabins measure fifteen feet by twenty feet and have gable-front asphalt shingle roofs with rafter tails along the side eaves. These one-room, one-story cabins have stairs which lead to their front doors and windows on three elevations covered with screen.

29. Wynkyn, c. 1950 NC
30. Blynkyn, c. 1950 NC
31. Nod, c. 1950 NC
32. Laurel, c. 1950 NC

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 7Camp Merrie-Woode
Jackson County, NC

33. Dogwood, c. 1950 NC

34. Long John, c. 1992 NC

This rectangular board-and-batten-sided modern bathhouse replaced a mid-twentieth century building. It contains several showers and toilets.

35. The Ark, c. 1930, c. 1960 addition C

Resting on wood piers on the shore and partially overhanging over Fairfield Lake is the Ark, a one-story, two-room, side-gabled building used as a staff lounge. Half round log as well as milled board siding covers the exterior. The original portion of the building is the west side which measures twenty feet by thirty-one feet and features a large stone chimney on its west gable end; a later addition measuring thirty-five feet by thirty-one feet is attached to the east side of the original and is sided with bark shingles. A porch topped with a shed roof spans the southern elevation of the entire building. Asphalt shingles cover the roof.

36. Chapel, c. 1960 NC structure

James Pressley, the camp's former caretaker helped to build this stone semi-circular tiered structure in the 1960s. Pressley's father, also a former Merrie-Woode caretaker, worked as a stone mason and taught his son the trade. This structure is used for chapel services and as a meeting place during camp sessions.

37. Gazebo, c. 1970 NC structure

This stone octagonal shaped structure topped with a conical roof stands near the shore of Fairfield Lake at the southwestern corner of the camp complex.

38. Briar Patch, c. 1989 NC

Briar Patch, a camper cabin stands on the west side of the complex. This one-story front-gabled board-and-batten-sided cabin rests on cinder block piers.

39. Doc'sology, c. 1925 C

The two rooms of this cabin are divided by a breezeway whose rear has been enclosed for the installation of a bathroom and closets. A

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 8Camp Merrie-Woode
Jackson County, NC

side-gabled asphalt-shingle-covered roof tops the rectangular building which measures thirty-two feet by fourteen feet. Rafter tails grace the north and south elevation eaves and screen covered windows pierce the north and south elevations. A shed roof porch supported with slender rounded log posts shelters the opening of the breezeway and is centered on the main north facade. The interior features built-in shelves in each room and a bath located between the two rooms in enclosed section of the breezeway.

40. Bang Shop/Gem Box, c. 1935, c. 1960 C

Bang Shop and Gem Box, two cabins with separate entrances are attached to create one building; although Gem Box was built approximately thirty-five years after Bang Shop, its form, style, and materials blend well with and do not detract from the integrity of Bang Shop.

Bang Shop is a one-story, one-room cabin formerly used by campers for jewelry making. Bark shingles cover the exterior of this small cabin which measures twenty feet by fourteen feet. Rafter tails adorn the north and south elevation eaves and casement windows grace the north and west sides. A side-gabled asphalt-shingle-covered roof tops the building. A shed roof porch shielding the single leaf front door is centered on the building's main north facade. Screened windows grace the north and south elevations. The interior features built-in shelving and forging equipment.

Attached to the east side of the Bang Shop is Gem Box, a three-room staff cabin measuring twenty-four feet by fourteen feet. Bark shingles cover the exterior of this rectangular one-story building. Paired casement windows grace the north and east elevations and side sliding windows pierce the southern elevation. A side gabled asphalt shingle covered roof tops the building. A shed roof porch shielding a multi-light single leaf door is centered on the facade. Cinder block foundation piers support the foundation. The irregular plan of the interior contains a living room, kitchen, bedroom, and bathroom.

41. Music Lodge, c. 1925 C

The music lodge stands on the south side of the main camp road just below the Castle. Formerly, the music lodge was used as a music instruction building, but it is now used for housing camp staff. A stone chimney stands on the west gable end of this one-room, one-story side-gabled building. Bark shingles cover the exterior and casement windows pierce each elevation. A recessed porch supported by simple, square modern posts spans the front elevation. Including

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 9Camp Merrie-Woode
Jackson County, NC

its front porch, the lodge measures twenty-four feet by twenty-four feet. The interior contains one large front room in the main portion of the lodge and a bedroom and bathroom located in the rear shed rooms.

42. The Castle, c. 1935 C

As a daily central gathering place for campers and staff during the camp season, the Castle is one of the most important buildings in the complex. Bark covers the exterior of this side-gable roofed building. A two-story ell extends from the rear of the building. A stone walkway leads up to the front stone steps which are centered on the building's facade. A wide front porch whose eaves are graced with rafter tails spans the entire facade. Simple square posts and a crisscrossed balustrade support the porch. A pair of double-leaf multi-light doors and paired casement windows grace the facade. Casement windows pierce each elevation. A massive stone chimney stands on the west gable end and is centered between a pair of single-leaf multi-light doors and a pair of casement windows.

The interior of Castle features one large room with a stage topped with an overhanging loft. The fireplace features an arched stone opening. An open stair leads from the northwest corner of the stage up to the loft. The loft's balustrade is constructed in the rustic style with slender round logs and branches. Round logs serve as support rafters for the exposed trussing. The first floor of the rear ell is used for the backstage area while the second level is used for storing costumes and props.

43. Bum's Rest, c. 1928 C

This frame, one-story, one-room cabin measures nineteen feet by thirty-two feet. Half-round peeled log siding covers the exterior of Bum's Rest. Screen openings pierce the east, north, and south elevations. A single leaf wooden door is located on the east elevation. Bark shingles cover a portion of the rear (west side) of the cabin. Paired casement windows grace the rear. A front gabled roof covered with asphalt shingles tops the cabin. Modern cinder block piers support the foundation. Rafter tails embellish the north and south eaves. The interior consists of one room with exposed roof trussing supported vertically by a a round log. A bathroom is located in the front (or east) section of the cabin along the north wall. Built-in storage shelves or cubby holes are located along the interior walls. The camp's director, Mabel "Dammie" Day, named the cabin Bum's Rest because it housed male staff members. It now serves as camper housing.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 11Camp Merrie-Woode
Jackson County, NC

porch sheltering a multi-light single leaf door is centered on the front facade. Windows on each elevation are six-over-six double hung sash. The interior of this one-room building features peeled logs as vertical supports and bark covered logs as rafters. The interior walls are sheathed in vertical wood. A porch addition on the rear (south elevation) of the building was constructed in the early 1990s. The building's basement is used as a ceramic workshop. Round log stumps support the foundation.

48. (Former) Camp Post Office, c. 1943 C

Located along the main camp road, the former camp post office a rectangular frame building measuring twenty feet by fourteen feet. A combination of board and batten and bark shingles cover the exterior of this side-gabled, one-room, one-story building. Windows on each elevation are paired side sliding sash. A shed roof porch sheltering a multi-light single leaf door is centered on the front facade. Rafter tails grace the front and rear eaves and asphalt shingles cover the building's roof. Round logs support the foundation on the southern elevation, while the northern foundation rests on the ground. The building is now used for weaving instruction.

49. (Former) Infirmary, c. 1935 C

Located at the junction of the main camp road and two secondary roads, the former infirmary is a one-story, side-gabled building topped with a shingle roof. Measuring approximately forty-nine feet by twenty feet, the L-shaped building contains three large rooms. The building was constructed in three phases with the center portion being original and the northern one-room added in the 1950s; bark siding covers the exterior of this addition. A rest room and closet are located in a circa 1940 shed addition constructed in on southwest elevation. Windows on each elevation are side sliding sash. A large stone chimney is located on the south end of the front facade. Rafter tails grace the front and rear eaves. The building now houses an office.

50. Big Dipper, c. 1992 NC

This bathhouse contains showers and toilets. A side-gabled roof tops this rectangular shaped board-and-batten-sided building.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 10Camp Merrie-Woode
Jackson County, NC44. Buckingham Palace, c. 1990 NC

This rectangular board-and-batten-sided camper cabin stands on a hill on the north side of the main camp road. The front-gabled building stands on a modern block foundation.

45. Camelot, c. 1960 NC

Located several hundred feet east of Bum's Rest is Camelot, a one-story camper cabin covered entirely with bark shingles. This side-gabled building features a centered shed roof porch supported with square posts on its facade. Rafter tails grace the north and south elevation eaves and round log piers support the building's foundation. A simple wood door flanked by screen covered windows are located on the facade. The interior contains two large rooms divided by a hallway which contains a bathroom. Built-in shelves are located along the walls.

46. Wit's End, c. 1930, c. 1940 and 1965 additions C

The original section of this one-story cabin is the western portion. This section was originally used for weaving instruction and consists of one room. A simple wood plank door allows access from the breezeway to this room. In the 1930s a room was added to the east side of the original. In 1965, an additional room was added to the east end of Wit's End and half of the weaving shop was converted to a living space for staff. Currently, only the westernmost room is used for weaving. Mabel "Dammie" Day chose the name because the building housed the head counselor, whose duties often put her at wit's end. A side gabled, multi-level roof topped with asphalt shingles covers Wit's End. Screened windows grace the original portion, while the addition features six-over-six sash windows. Rafter tails grace the north and south elevations of the cabin. Wooden steps lead to the western side's breezeway and to the eastern side's wood and glass single-leaf front door. Bark shingles cover the entire building. Modern cinder block piers and cinder blocks support the foundation. A large stone chimney with hearths in each room separates the 1950s addition and the eastern room of the original portion. A simple single leaf wood door separates these two rooms. A bathroom and closet are located in the rear of the of the 1965 addition.

47. Arts and Crafts Lodge, c. 1928 C

The arts and crafts lodge is a rectangular frame building measuring forty feet by twenty feet. Bark siding and board and batten cover the exterior of this one-story, side-gable roofed building. A large stone chimney stands on the exterior west gable end and a shed roof

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 12Camp Merrie-Woode
Jackson County, NC51. Tajar, c. 1940 C

Dammie Day, the director of Camp Merrie-Woode from 1922 to 1952, had this two-story Swiss chalet-style building constructed around 1940. This frame constructed board-and-batten-sided building has an asphalt shingle roof and measures forty feet by twenty-six feet. Tajar rests on wood piers and features exposed rafter tails along its east and west eaves. Two doors and seven paired eight-light sliding windows grace the facade. Each elevation features identical paired windows. A porch fronts the second story multi-light door centered between four pair of side sliding sash windows. Applied along the balustrade of the porch are whimsical brightly painted wooden cutout figures which are an original feature of the building. Shed dormers with four pair of side sliding windows and eaves graced with exposed rafter tails are found on the east and west elevations of the second floor. The rear exterior features a massive stone chimney and a wooden walkway by which to access the second floor from the steep hillside. The first floor interior of the building consists of a large dance room with a ballet barre along the southern wall. On the north side of the room is a bathroom which was added in the mid 1940s. The second floor consists of one large room which is used as a library; built-in book shelves and benches with bark covered leg supports line the walls of the library. Access to the library is by a plank walkway located on the rear of the second floor.

52. Tajar's Tail, c. 1940 C

This one-story cabin was built during Dammie Day's tenure as director of Camp Merrie-Woode. This frame constructed board-and-batten-sided building has an asphalt shingle roof and measures nineteen feet by eighteen feet. The south facade features two doors each leading to separate rooms and two paired eight-light sliding windows. An identical sliding window graces the east and west elevation. On the rear elevation is a stationary eight-light window. A shed porch supported with plain square posts fronts the cabin. Rafter tails grace the eaves of the front and rear elevations and the porch eaves. To compensate for the steep grade upon which it is built, round bark covered wood piers support the building's foundation on the front; the rear foundation rests directly on the ground. The interior is made up of two separate rooms each with a bathroom in its rear. This building was built for and is still used as a living space by camp staff.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 13

Camp Merrie-Woode
Jackson County, NC

53. Cloud Nine, c. 1970 NC

This frame building houses the camp's infirmary. A side-gabled roof tops this two-story board-and-batten and bark shingle-sided building. The interior plan is irregular.

54. The Cabin, c. 1920, c. 1970, 1993 C

The dining hall was built during Mabel "Dammie" Day's tenure as director and was originally known as "the Cabin". The dining hall is built in the rustic Adirondack style popular in resort areas in the first several decades of the twentieth century. The dining hall is a two-story side-gabled, frame building sided with split peeled logs and topped with a replacement asphalt shingle roof. Bark siding covers each end gable. An attached porch supported by round log posts extends along the front facade and continues along the west elevation. Approximately three-quarters of the porch on the south facade was enclosed in the 1970s order to increase the interior space of the building. At that time a glass and wood door was added to the west end of the enclosed porch. The facade features a single-leaf door and the enclosed porch fronted with two-over-two sash windows. The west gable end features a massive stone chimney, a stone porch, and broad stone steps leading from the stone walkway below to the porch. The east facade features several two-over-two sash windows. The rear or north facade features a 1993 two-story addition to the kitchen with an exterior stair leading to the second floor.

Rustic elements such as round pole log rafters grace the interior. The walls are sheathed with milled vertical boards. Except for the porch which has been enclosed and incorporated into the interior, this large open room remains unchanged since the building's construction. The two doors to the kitchen are handpainted depictions of farm scenes and date to the construction of the building. The kitchen, located through the two doors is modern and was renovated and enlarged in 1993. This area is open except for storage pantries and a small office located along the east side.

The rear second floor of the dining hall is used for housing camp staff. This space was modernized when the kitchen was enlarged and renovated in 1993. The second floor consists of hallways running north-south and east-west which intersect. Seven bedrooms and three baths are located on this floor of the dining hall.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 14Camp Merrie-Woode
Jackson County, NC54a. Root cellar, c. 1940 C structure

This one-story brick building was built as a root cellar and is located behind the Cabin (dining hall). A shed addition is attached to the northeast elevation.

55. Truss Bridge, c. 1940, moved c. 1965 NC structure

Extending over Fairfield Falls at the northeast corner of camp is a pony truss bridge moved to this site around 1960 from Fulton County, Georgia. This bridge replaced a crude log and board structure.

56. Bat's Roost, 1994 NC

Workmen constructed this two-story board and batten sided frame building in 1994 as housing for camp staff. The building has several bedrooms, a kitchen, and meeting rooms.

57. Shed, 1994 NC

This rectangular open shed topped with a gable roof was constructed as part of a set for a made-for-television movie film at the camp in the fall of 1994. The structure was built as an Indian trading post for the film, "Follow the River." The camp is now using the shed as an activity building.

58. Lake Docks, c. 1970 NC structure

Docks for sailing, canoeing and swimming are located along the shoreline of Fairfield Lake on the southern border of the district. Although these structures were constructed ca. 1970, they are located on the site of the original docks. Portions of the building material of the swim dock date to the 1930s and 1940s.

59. Boat House, c. 1960 NC

The boat house is a rectangular two-room one-story frame building measuring thirty feet by twenty-six feet. Rafter tails grace the east and west elevation eaves and a pair of fixed six-light windows pierce the west elevation. A front gable roofed porch with a bark-sided tympanum shields the facade's two front batten doors. Bark siding covers exterior, except for the facade which is sided with vertical boards. The interior features two large rooms used for storing boats and equipment. The unfinished interior features the building's exposed framing.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 7 Page 15Camp Merrie-Woode
Jackson County, NC60. Landscape Structures, c. 1950, c. 1970 NC structure

Within the camp complex are vernacular stone and wooden stairs and walking paths which remain intact despite heavy use by campers and staff. Stone and wooden steps lead from upper to lower camp roads and between upper and lower dirt walkways. Three stone stairways lead from the upper camp road on which Tajar (entry #51) and Tajar's Tail (entry #52) are located to the lower camp road which leads to the Cabin (entry #54) and boat docks. A stone sidewalk and staircase lead from the main camp road up to the Castle and a stone stairway leads from the main camp road to Camelot and Bum's Rest. Stone walls partially line the north side of the main camp road. At the entrance to camp on the west side of the property is a pair of stone walls with piers which support a set of iron gates. James Pressley, who served as the camp's caretaker from 1947 to 1972, completed the stonework in the 1950s.

On the eastern end of the camp is the campfire ring. A circular ring of wood benches surround a clearing in the center where camp fires are built throughout the summer sessions of camp. This site has served as the campfire ring since the camp's founding, but the current benches date to the 1970s.

Although these structures post-date the period of significance, they are noncontributing only because of their age. They exhibit materials, workmanship, and style that do not detract from the camp's contributing resources.

61. Landscape Features C site

A wide range of natural landscape features surround Camp Merrie-Woode and contribute to the character and integrity of the historic district. Enhancing Merrie-Woode's rustic setting is Fairfield Lake, whose shoreline appears wooded and undeveloped from the camp. Indigenous vegetation blankets the area surrounding the district and is more dispersed within the camp complex. White pines, rhododendron, and hemlocks dominate the surrounding forest, while the same trees, as well as smaller shrubs, stand scattered throughout the nominated area. Together, the lake, undeveloped shoreline, and native foliage provide an appropriate setting for Camp Merrie-Woode and have advanced the property's goal of creating a bond between children and nature.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 16 Camp Merrie-Woode
Jackson County, NC

Summary

Located in the Sapphire Valley on Fairfield Lake near the town of Cashiers in southern Jackson County, Camp Merrie-Woode illustrates the history of early-twentieth-century recreational activity in western North Carolina. The camp's setting on the north shore of Fairfield Lake at the bases of Cowrock and Bald Rock Mountains includes nearly flat terrain near the lake's bank and more precipitous terrain along the district's northern boundary. Historically, the camp has consisted of a mix of woodland brimming with indigenous vegetation, the building complex, and a system of dirt roads and paths which adapt to the site's hilly contours and connect resources within the district. Camp Merrie-Woode contains buildings and structures associated with twentieth-century summer resident camping and recreation, including a dining hall, an assembly building, an arts and crafts building, a music lodge, a dance studio, and cabins for housing campers and staff. The camp also retains significant landscape features including an intact viewshed containing Fairfield Falls, Fairfield Lake and its wooded and undeveloped shoreline, the towering granite-faced Bald Rock Mountain, and the more lush Little Bald Rock Mountain. These natural intact features, combined with the native rhododendron, white pines, and hemlock which blanket the surrounding area and which are found throughout the district, help to retain the district's rural setting. Established in 1919 as a boarding camp for girls, Camp Merrie-Woode flourished under the leadership of Mabel "Dammie" Day whose thirty-year tenure extended from 1922 until 1952. It was under Day's direction that the camp achieved its significance as a recreational facility for girls and that the property came to be the embodiment of a local interpretation of the Adirondack style. Subsequent owners, the Orr family and the Camp Merrie-Woode Foundation, operated the camp following Dammie Day's principles and ideals. They also retained the architectural integrity of the buildings and constructed new camp buildings and structures in a fashion compatible with the Adirondack style. The district, with its buildings and harmonious rustic structures, together with the surrounding mountains and Fairfield Lake, affords a rural recreational landscape that is becoming a rarity in the rapidly developing mountainous areas of western North Carolina. Camp Merrie-Woode, like other girls' summer resident camps, played an important role in the interwar period by exposing young women to nature and the environment. Camp directors saw this experience and its emphasis on self-reliance and the fostering of an appreciation for nature as a positive contrast to the rapid changing and industrializing world. As an early-twentieth-century summer recreational facility, Camp Merrie-Woode signifies the theme of entertainment and recreation which makes it eligible for the

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 17

Camp Merrie-Woode
Jackson County, NC

National Register under criterion A. The camp is also eligible under criterion C for architecture as an outstanding collection of Adirondack-style buildings best exemplified by the property's bark shingles, split log and board-and-batten siding, and stone chimneys. Also contributing to the integrity of the district is the intact rural wooded and mountainous landscape which provides an appropriate setting for the rustic buildings.

HISTORIC CONTEXTS AND HISTORICAL BACKGROUND

Entertainment/Recreation and Historical Background

Southern Jackson County, like nearly all of western North Carolina, has been a popular vacation destination for almost two hundred years. The beauty, climate, and recreational opportunities this mountainous area affords continue to attract multitudes of visitors annually. While towns like Dillsboro, Balsam Gap, and Franklin developed tourist trades more rapidly because of their accessibility to railroads, the area around Cashiers remained quite isolated until the end of the nineteenth century when the Southern Railway Company built a link from Asheville to the Toxaway area of Transylvania County. The rail line had been built to carry timber out of southern Jackson county, but by the late nineteenth century, railroad owners recognized the profitability of the resort trade and began transporting tourists. From the station at Toxaway tourists rode in surreys westward into southern Jackson County.¹

Accommodations for late-nineteenth and early-twentieth-century travellers in southern Jackson County were available at several hotels. The Fairfield Inn (NR, demolished 1986) was one of the area's major hotels serving guests from all over the eastern United States. The Toxaway Company which operated in Jackson and Transylvania Counties built the inn and Fairfield Lake in 1896-98. Beginning in 1896, the company began buying large amounts of land in Jackson, Transylvania, and Macon Counties. In addition to building hotels, the goal of the company was the development of mineral and timber resources. In 1898 the Toxaway Company's major shareholders and their guests celebrated the opening of the Fairfield Inn. Among the guests was Edward H. Jennings, an oil magnate from Pennsylvania.²

1 Cashiers Area Chamber of Commerce, *The Cashiers Area: Yesterday, Today, and Tomorrow* (Dallas: Taylor Publishing Company), 20.

2 National Register Nomination for Fairfield Inn (Raleigh: North Carolina Division of Archives and History).

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 18 Camp Merrie-Woode
Jackson County, NC

In 1911, after a Pennsylvania bank foreclosed on the mortgage it held on the Toxaway Company, Edward H. Jennings purchased the company's property including the Fairfield Inn. The Jennings family continued to develop the property, and in 1919 they gave forty acres to Mary Turk and Marjorie Harrison to open a camp on the northern shoreline of Fairfield Lake for the daughters of the inn's guests. Called Camp Fairfield Lake, the facility established by the Toxaway Company consisted of approximately five clapboard-sided cabins.³

In the mid-nineteenth century a mining community known as Georgetown stood where Mary Turk and Marjorie Harrison established the camp. J.B. Leroy, along with a man named George, for whom the community was named, operated the mine which yielded gold as early as 1844. According to a resident of Sapphire Valley, the mine produced two to three hundred thousand dollars worth of gold until its closing around 1900. In the late-nineteenth century, as in most of western North Carolina, extensive logging took place in this area.⁴

The establishment of the camp on Fairfield Lake was part of a larger national movement towards outdoor recreation and education for children which was prevalent during the early twentieth century. Organized resident youth camping had its origins in the Gilded Age of late nineteenth century America when affluent families, influenced by the emergence of outdoor magazines, began vacationing in the mountains or along the seashore of the eastern United States. As the country exited the Victorian Age, families saw the need for a closer association with nature. Technology resulting from the industrialization of the late nineteenth century gave workers more free time for recreation and at the same time schools allowed students an extended summer vacation. Outdoor educational programs of the 1880s and 1890s, such as resident summer camps, provided affluent youth a structured introduction to the natural world.⁵

Although the earliest resident camps targeted boys, by the turn-of-the-century Laura Mattoon (1873-1946) had established Kehonka, the first girls' camp, in the New Hampshire mountains. Mattoon, a 1894

3 Fritz Orr, Jr., telephone interview with the author, December 22, 1994.

4 "Fairfield Sapphire Valley" (brochure), winter, 1980, 4; *The Cashiers Area: Yesterday, Today, and Tomorrow*, 22.

5 Claude S. Fischer, "Changes in Leisure Activities, 1890-1940," *Journal of Social History* 27 (Spring 1994): 454-455.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 19 Camp Merrie-Woode
Jackson County, NC

Wellesley graduate, taught in girls' private schools in New York and Massachusetts. Several outdoor expeditions with her students beginning in 1902 eventually led to the formal establishment of Kehonka. Despite criticism from those who saw Kehonka as an unfeminine pursuit, other successful girls camps opened in New England, and by 1910 forty-one girls camps had been organized.⁶

When the first boys' camps had been established in the nineteenth century, similar facilities for girls were unthinkable because of the strict mores of the period which restrained educational and recreational opportunities for females. These restrictions began to erode as women began working in stores, factories, and offices, and as they started to teach in elementary and secondary schools. Women like Laura Mattoon seized upon these new opportunities and established camps for girls. Campers took advantage of new freedoms and began to wear clothing which did not restrict their movement and allowed them to hike, swim, and engage in other outdoor activities. Because early directors typically were educated women, these camps also stressed an appreciation for literature, music, dance, and arts-and-crafts. Most camps included a library among their facilities, and *Camping*, a professional journal published from 1926 to 1930, featured articles about appropriate books and ideas for setting up camp libraries.⁷

The interest and involvement in girls' camps grew in the first half of the twentieth century with the increased enrollment of women in colleges and universities. Camp directing became tied to the emerging suffrage movement and many directors saw themselves as shaping the minds and ideals of younger women. Camp directors reasoned that by teaching girls and young women to survive in the outdoors, they were teaching them self-sufficiency and building strong character.⁸

Western North Carolina was the center of organized resident camping in the South. During the second decade of the twentieth century, camps for boys and girls were established throughout the area. Camp Greystone, established in 1911 in Tuxedo, and Skyland Camp, established in 1917 in Clyde, were the two earliest girls' camps in

6 Eleanor Eells, *History of Organized Camping: The First One Hundred Years* (Martinsville, Indiana: American Camping Association, 1986), 12-13.

7 Ibid., 39-40.

8 Ibid., 42.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 20 Camp Merrie-Woode
Jackson County, NC

the state. In the 1920s several camps were established in the Hendersonville and Brevard areas including Camp Ilahee (1921), Rockbrook Camp for Girls (1921), Eagle's Nest Camp (1922), and Camp Kanuga for Girls and Boys (1928).⁹

The original purpose for Camp Fairfield Lake was dictated by the nature of travel in southern Jackson County in 1919. Visitors during the period could only reach Fairfield Inn by horse and wagon from the Southern Railway train station at Toxaway which was located approximately eight miles to the east. Trains from New York and New Orleans arrived daily at the Toxaway Station and once passengers arrived at the depot they faced a three hour trip to Fairfield Lake. Because of the difficulty of the trip to Fairfield Inn, families often stayed for a month or more. Families staying at the inn would send their daughters to Camp Fairfield Lake.

In 1920 Mabel "Dammie" Day, a resident of Richmond, Virginia and New York City, visited her friend, Mary Turk, and in 1922 she purchased Camp Fairfield Lake from Marjorie Harrison.¹⁰ Following Day's purchase, Harrison left the camp and married Frank Lewis and together the couple operated High Hampton Inn from 1923 until 1955.¹¹ Mary Turk continued to work at the camp for several seasons until she contracted tuberculosis and moved to Arizona.¹² Day had experience in the education of women and in camp administration. Previous to her purchase of the camp, Day was the National Secretary of the Young Women's Christian Association (YWCA) in New York City and the director of a camp at Bear Mountain in upstate New York. Born in 1883 to English missionaries who settled in Iowa, Day paid tribute to her English lineage in renaming the facility, Camp Merrie-Woode.¹³

9 1994/1995 *Guide to Accredited Camps*, 38th ed. (Martinsville, Indiana: American Camping Association, 1994), 138-141.

10 Jackson County Deed Book 85, p. 594.

11 *The Cashiers Area: Yesterday, Today, and Forever*, 55.

12 There is some confusion as to when Mary Turk discontinued working at Camp Merrie-Woode. She is listed on a deed dated 1930. She likely moved to Arizona sometime after 1930. Jackson County Deed Book 112, p. 42; Fritz Orr, Jr., telephone interview with author, December 22, 1994.

13 F. Sherwood Lewis, interview by Laurie Strayhorn, 1993, transcript, Camp Merrie-Woode records, Cashiers, North Carolina.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 21Camp Merrie-Woode
Jackson County, NC

In the 1950s Mabel Day wrote,

I knew I wanted an imaginative meaningful name. I thought why not English tradition and legend-instead of Indian, which so many camps used. And one night the name came so clearly to me- 'Merrie-Woode' for it is a merry wood and campers will always make it so.¹⁴

From the English name, traditions emerged which still endure at the camp. Age groups were divided into pages, squires, yeomen, and knights. Buildings were given names like the Castle, Camelot, and Buckingham Palace. She read aloud nightly from the King Arthur Legends and these readings led to the annual reenactment by campers of King Arthur's quest for the Holy Grail. Dorothy Dimmitt Hamlin of Clearwater, Florida began attending Camp Merrie-Woode in 1925 and recalled that "the inspirational talks, and stories that Dammie Day told us helped build character, understanding and ideals . . . Merrie-Woode shaped my life."¹⁵

Seventy-five campers attended the eight-week session of camp during Day's tenure. In addition to the observance of English traditions, Day encouraged the girls to learn about and celebrate other countries. Day saw Camp Merrie-Woode as a Utopia, a idea prevalent among feminists of the period. Like other female camp directors of the period, Day recognized the importance of reading and built a library on the second floor of Tajar (entry #51). During World War II, Day and the campers raised five hundred dollars for Chinese orphans. Day wrote to Eleanor Roosevelt who arranged for an army general to take the relief money to Madame Chiang Kai-Shek who distributed the funds. Day was also a feminist, and when the musical *South Pacific* debuted with the song, "There Ain't Nothin' Like a Dame," she expressed her disapproval of the use of the derogatory term for women. Every February while she was the director of Merrie-Woode, Day travelled to Hawaii and spent the rest of the winter in Richmond, Virginia.¹⁶

14 Mabel "Dammie" Day, correspondence, no date, Camp Merrie-Woode records, Cashiers, North Carolina.

15 "Three Generations of Merrie-Woode Campers," *Camp Merrie-Woode* (brochure), 1981.

16 F. Sherwood Lewis, letter to Laurie Strayhorn, April 2, 1993, Camp Merrie-Woode records, Cashiers, North Carolina.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 22 Camp Merrie-Woode
Jackson County, NC

Melville C. Branch designed the camp logo in the 1930s. Branch was a student at Princeton and a counselor. Branch's mother was a close friend of Dammie Day. The camp continues to use the logo Branch designed.¹⁷ Before the camp received electricity in the early 1940s, campers and counselors used coal oil lanterns.¹⁸

In 1951 Mabel Day retired as director of Camp Merrie-Woode and went to live in Claremont, California. During her time there Day became a proponent of nuclear disarmament.¹⁹ Fritz and Augusta Orr of Atlanta purchased Camp Merrie-Woode from Mabel Day in 1952.²⁰ Fritz Orr had previous experience with camps in the Atlanta area and his daughter had been a camper at Merrie-Woode. In 1929 Orr established the Fritz Orr Club for boys, an after school sports program. In 1936, he started the Fritz Orr Camp at the Tate Mountain Estates in north Georgia. In 1938, he moved the camp to Nancy Creek Road in Atlanta and expanded the facility into a boarding and day camp for boys and girls.²¹

Upon Orr's purchase of Camp Merrie-Woode in 1952, Hugh Caldwell assumed the position of assistant director. Caldwell dedicated the next thirty-three summers to directing Camp Merrie-Woode. Caldwell (1933-1994), born in Atlanta in 1933, held a Master's in physics from Emory University and a Ph.D. in philosophy from the University of Virginia. He served as the chair of the philosophy department at the University of the South from 1968 to 1978. Caldwell was an expert whitewater canoeist and one of the first to canoe the Chattooga River.²²

17 Bunch Griffin, letter to Laurie Strayhorn, August 25, 1993, Camp Merrie-Woode records, Cashiers, North Carolina.

18 Mrs. J. Clifford Miller, Jr., letter to Laurie and Gordon Strayhorn, September 29, 1993, Camp Merrie-Woode records, Cashiers, North Carolina.

19 "Founder Profile: Dammie Day," *Camp Merrie-Woode Newsletter*, Spring, 1993, 10.

20 Jackson County Deed Book 205, p. 22.

21 W. Gibson Harris, "Six Decades of Successful Camping: A Tradition of Excellence," *Camp Merrie-Woode* (brochure), 1981, 5.

22 Ibid, 6.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 23Camp Merrie-Woode
Jackson County, NC

In 1968 upon Fritz Orr's death, his son Fritz, Jr. and his wife Dottie assumed operation the camp. In 1978 they resigned as directors and planned to sell the land for development.²³

In December 1978, a group of former campers and their husbands under the leadership of Hugh Caldwell formed the Merrie-Woode Foundation as a non-profit corporation.²⁴ In January 1979 the foundation purchased the 209-acre camp and all its equipment for \$600,000.²⁵ During the summer of 1979 one six-week session directed by Caldwell was held for one hundred campers. In 1980 a three-week session was added. By 1984, the present schedule was established which features a two-week, a three-week, and a six-week session.²⁶ In 1986 Art and Carolyn Kramer became directors of Camp Merrie-Woode. Since 1990 Laurie and Gordon Strayhorn have been directors of Camp Merrie-Woode.

Architectural Context

The Adirondack style, which is most commonly associated with early twentieth century recreational camps of upstate New York, exudes a conspicuous influence on the buildings of Camp Merrie-Woode. When Mabel "Dammie" Day purchased the camp in 1922, only five small frame cabins stood on the property. Within the first few seasons, Day went to work having more cabins and other buildings constructed. Before purchasing the camp, Day worked in a summer camp in New York state. It is likely she had seen the Adirondack-style buildings in the resorts of the area because by the mid-1920s Merrie-Woode was beginning to take on the appearance of an Adirondack camp. The original clapboard buildings were covered with bark and the buildings she had constructed were sided with split logs and bark. In addition, stone chimneys were built for the Cabin (entry #54) and the Castle (entry #42).

The Adirondack style originated in the mountain region of upstate New York, the east coast's finest resort area in the late-nineteenth and early-twentieth centuries. From the end of the Civil War to the Great Depression, wealthy Northerners who had made their money from

23 "Augusta Orr Forbes," *Camp Merrie-Woode Newsletter*, Fall, 1994, 6.

24 Hugh Caldwell, letter to Mrs. T.A. Lockhart, April 21, 1983, Camp Merrie-Woode records, Cashiers, North Carolina.

25 Jackson County Deed Book 506, p. 677.

26 Bunch S. Griffin, "The Merrie-Woode Spirit: A Tradition Worth Preserving," *Camp Merrie-Woode* (brochure), 1981, 1.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 24

Camp Merrie-Woode
Jackson County, NC

the railroad, banking, and industrial sector, flocked to this region and established vacation resorts to escape the rigors of the business world. These families hired local craftsmen to build what became known as "the Great Camps." These complexes were generally a collection of self-sufficient buildings which when working together provided a suitable retreat for wealthy occupants. Located in a remote setting, the camps often included not only dwellings, but also greenhouses, icehouses, and a chapel. With all the necessary comforts and amenities provided, the family remained perfectly satisfied to stay within the confines of the camps.²⁷

Because of the remote location of these camps, the craftsmen who designed and built them found themselves limited to using native material. What presented itself as a constraint evolved into the development of a unique regional building style. The Adirondack style, named for the area in which it emerged, was characterized by the use of indigenous logs and stone which blended with the camp's surroundings. The wealthy clients also contributed to the birth of the style by envisioning and suggesting an appropriate architectural idiom for the romantic notion of the simple life in the wilderness. Contributing to the vision of an appropriate rustic resort style was Andrew Jackson Downing's *Architecture of Country Houses*, a pattern book published in 1850 which popularized simple picturesque styles. Romantic European designs, especially the Swiss chalet form, further influenced the development of the Adirondack style. The imaginary ideal envisioned by the wealth and influenced by fanciful styles coupled with the tangible work of local craftsmen and builders who used readily available materials produced a unique vernacular expression.

The Adirondack style arose from a combination of pragmatic forces. Perhaps the most important quality, was the style's ability to fit into its surroundings. As in the case of the Great Camps, owners and craftsmen sought an isolated setting along a lake and in view of scenic vistas. The builders custom built the camp for the particular setting taking into account the terrain and desirable views. These craftsmen, who were well-familiar with the often wet weather of the region, raised the buildings off the ground onto stone foundations to prevent dampness and rot. The fear of fast-moving fire inspired designers to systematically place the Great Camps' buildings away from one another; the result was a small village in which buildings took on individual functions such as dining, sleeping, and

²⁷ Harvey Kaiser, *Great Camps of the Adirondacks* (Boston: David R. Godine, 1982), 2.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 25 Camp Merrie-Woode
Jackson County, NC

recreational activities. The esthetic qualities of the style arose from both these practical concerns and a desire to fit the buildings into their surroundings. Occasionally, Adirondack buildings took on a hint of color which did not upset the harmony established by the neutral materials of which the camp was built; a hint of green or red applied to roofs or window frames, provided a visual break from the natural hues without upsetting the overall esthetic.²⁸

From upstate New York, the Adirondack style spread to other areas where its application proved functional and suitable to the surroundings. Perhaps the leading force in the diffusion of the style in the early twentieth century was the National Park Service and the United States Forest Service. These governmental agencies erected buildings, shelters, and structures in round log and stone in parks and wilderness areas beginning around the turn-of-the-century. The Old Faithful Inn, designed in log, stone, and shingle by architect Robert Reamer and built in 1903, fit well into its rustic setting in Yosemite National Park. Throughout the next few decades, the National Park Service executed resort buildings using the principles of the Adirondack style.²⁹

With their fervent activities in western North Carolina in the first half of the twentieth century, it is not surprising that the Park Service and Forest Service influenced the form and style of resort architecture in the region. Western North Carolina had been well-known as a resort area since the late nineteenth century and hotels of that period in Henderson, Transylvania, Jackson, and Macon Counties typically exuded traditional architectural influences. The Fairfield Inn (demolished 1986) in Jackson County, one of the region's finest hotels, was constructed in the Queen Anne style in 1896. But with the arrival of governmental conservation agencies which extensively used rustic styles in building park buildings and structures, resorts began to take on an appearance well-suited to the rural, mountainous setting of western North Carolina.

The Forest Service established reserves in the southern Appalachians of western North Carolina beginning in 1911 with the purpose of reclaiming timber which had been clear-cut over several decades and to prevent hazardous forest fires. The government established the

28 Ibid., 13, 65.

29 Linda Flint McClelland, *Presenting Nature: The Historic Landscape Design of the National Park Service, 1916 to 1942* (Washington, D.C.: National Park Service, 1993), 54.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 26Camp Merrie-Woode
Jackson County, NC

Great Smoky Mountains National Park during the next decade for similar purposes. Once these agencies had achieved success in their goals to conserve native forests, they set about to convert these areas for recreational uses. During the Depression of the 1930s, both agencies employed architects, craftsmen, and landscape designers to build park facilities. With the assistance of workers employed in the Works Progress Administration and the Civilian Conservation Corps, the Park and Forest Services built shelters, towers, and lodges in the Adirondack style, an idiom suitable to these recreational purposes. Construction materials, such as trees and stone, were culled from local areas and builders worked in construction methods familiar to the region.

From projects within the Nantahala and Pisgah National Forests, which blanketed southwestern North Carolina, and the Great Smoky National Park, which saddled western North Carolina and east Tennessee, the philosophies, principles, and tangible features of the Adirondack style diffused into the vernacular architecture of the region. Tourists from the Northeast who were familiar with the Great Camps of the Adirondack region also brought the style into western North Carolina. By the third and fourth decades of the century, resort hotels and more modest buildings and structures built in the area began to take on features of the style.

The High Hampton Inn Historic District (NR 1991), also located in Jackson County, is a collection of sixteen rustic buildings with a 1933 two-story chestnut-bark-covered inn as the centerpiece. The Linville Historic District (NR 1979) in Avery County features bark-sided buildings whose architecture is heavily influenced by the more academic stick and shingle styles. The Glen Choga Lodge, a two-story log dwelling, was constructed in the 1920s in western Macon County as a dwelling. Rustic features of this building include the use of rhododendron twigs as a balustrade on the interior stair, and as a decorative element along the eaves of the front porch.³⁰

Other summer camps which reflect the influence of the style remain in western North Carolina and several are located in neighboring Transylvania County. Rockbrook Camp located near Brevard was established in 1921 is the most intact rustic summer camp in the county. The complex includes frame sleeping cabins, stone lodges, and two nineteenth century hewn log houses. Although Camp Rockbrook exudes a rusticity upon which the Adirondack

30 Claudia P. Roberts, National Register Nomination for Linville Historic District (Raleigh: NC Division of Archives and History, 1978).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 27

Camp Merrie-Woode
Jackson County, NC

style is based, it lacks the influence of the romantic styles, an important feature which gives the Adirondack style its whimsical qualities. Tajar (entry #51), Camp Merrie-Woode's dance studio and library, was built in the Swiss chalet style, a form widely used in the Great Camps of the Adirondack region.

Individual buildings constructed in the style, as well as the arrangement of the complex with the terrain as an important consideration and with the lake and mountains as crucial landscape elements, makes Camp Merrie-Woode an intact representation of the Adirondack style in the region. While several examples of the style exist throughout western North Carolina, Camp Merrie-Woode remains as the most extensive collection of intact early twentieth century Adirondack-style buildings in the region.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 28

Camp Merrie-Woode
Jackson County, NC

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 29 Camp Merrie-Woode
Jackson County, NC

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National Register of Historic Places Continuation Sheet

Section number 10 Page 30 Camp Merrie-Woode
Jackson County, NC

Verbal Boundary Description

The Camp Merrie-Woode boundaries encompass the historic area of the property historically associated with the camp which retains integrity of location, setting, design, materials, feeling, and association.

This area is located within a approximately fifteen-acre parcel. The north ridge line that separates the pre-1945 development from the later development forms the northern boundary; Trays Island Creek forms the east boundary; and the south boundary extends approximately one hundred yards into Fairfield Lake; and the western boundary extends along the west side of the Gazebo (entry #37), Briar Patch (entry # 38), Music Lodge (entry #41), and the Castle (entry #42) and is defined by a dense hemlock hedge.

Boundary Justification

The boundaries indicated in the verbal boundary description include a portion of Camp Merrie-Woode which encompasses all contributing resources and excludes the majority of noncontributing resources. Mostly pre-1945 buildings and structures are found within the district which is set apart from the surrounding area by a precipitous north ridge located at the base of Cowrock Moutain; Tray's Island Creek which flows along the eastern side of the complex; and the shoreline of Fairfield Lake. The enclosure by these natural features sets the district apart from the surrounding area. All of the area included in the boundary in the boundary were part of Camp Merrie-Woode complex during its state period of significance, 1919-1945.

United States Department of the Interior
National Park Service

National Register of Historic Places
Continuation Sheet

Section number Photos Page 31

Camp Merrie-Woode
Jackson County, NC

Photographs

Name of Property: Camp Merrie-Woode
 Location: End of one-mile-long dirt lane; N. side
 of US 64, 1.6 mi. N. of jct. w/ SR 1120
 Cashiers vic.
 Jackson Co., NC
 Photographer: Jennifer F. Martin
 Date of Photo: November 1994
 Location of Original Negatives: SHPO Office
 NC Division of Archives and History
 Raleigh, NC 27601

Photo #

- A. Front Line Cabins
E side of cabin line
Photographer facing W
- B. Back Line Cabins (East)
E side of cabin line, Bee Hive in foreground
Photographer facing W
- C. Fairfield Lake
N side of lake at boat dock
Photographer facing S
- D. Main Camp Road
E side of road with Music Lodge on S side
Photographer facing W
- E. The Ark (c. 1930)
W elevation with Fairfield Lake and Bald Rock Mountain in
background
Photographer facing E
- F. Lake Docks (c. 1970)
W side
Photographer facing E
- G. Boat House (c. 1960)
S elevation
Photographer facing N

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number Photos Page 32 Camp Merrie-Woode
Jackson County, NC

-
- H. The Cabin (c. 1920)
E elevation
Photographer facing NW
- I. The Cabin (c. 1920)
Interior
Photographer facing E
- J. Doc'sology (c. 1925)
N elevation
Photographer facing s
- K. The Castle (c. 1935)
S elevation
Photographer facing N
- L. The Castle (c. 1935)
E elevation
Photographer facing SW
- M. The Castle (c. 1935)
Detail of casement window on E elevation
Photographer facing W
- N. The Castle (c. 1935)
Interior stage and stairs to loft
Photographer facing NE
- O. The Castle (c. 1935)
Interior fireplace
Photographer facing W
- P. Boat House (c. 1960) and Front Line Cabins (c. 1919)
S elevations
Photographer facing NW
- Q. Tajar (c. 1940)
S elevation
Photographer facing NE
- R. Tajar (c. 1940)
Interior
Photographer facing NW

National Register of Historic Places Continuation Sheet

Section number Photos Page 33 Camp Merrie-Woode
Jackson County, NC

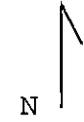
- S. Arts and Crafts Lodge (c. 1928)
N elevation
Photographer facing S
- T. Arts and Crafts Lodge (c. 1928)
Interior with fireplace in background
Photographer facing W
- U. (former) Post Office (c. 1943)
NE corner
Photographer facing SW
- V. (former) Infirmary (c. 1935)
NW front elevation
Photographer facing SE
- W. Bum's Rest (c. 1928)
SE corner
Photographer facing NW
- X. Bum's Rest (c. 1928)
Interior
Photographer facing W
- Y. Du Kum Inn (c. 1919)
S elevation
Photographer facing N
- Z. Bob White (c. 1921)
S elevation
Photographer facing NE
- AA. Sunny Shack (1991)
S elevation
Photographer facing N
- BB. Beehive (c. 1922)
S elevation
Photographer facing N
- CC. The Cabin (c. 1920)
W elevation
Photographer facing E

National Register of Historic Places Continuation Sheet

Section number map sketch Page

Camp Merrie-Woode
Jackson County, NC

CAMP MERRIE-WOODE
Cashiers vic., Jackson Co., NC



-NO SCALE-

- Key
-  Contributing Elements
 -  Noncontributing Elements
 -  photograph # and angle

